The Linguistic Nature And Artistic-Aesthetic Functions Of The Art Of Saj

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Abstract: This article discusses the linguistic nature and artistic-aesthetic functions of saj art. In the course of the research, it was found that in the description of the appearance of some epic hero in the epics of the Fazil shair, the same character descriptions, a series of saj event occurred words were actively encountered. The study of saj event occurred words in relation to word groups in the epics of the Fazil shair confirms that they are mainly expressed through the group of verbs, in particular, the categories of tense, inclination, as well as functional forms.

Key words: linguistic nature, artistic-aesthetic functions, saj art, description of appearance, epic hero, Fazil shair, descriptions, verbs, categories of tense, inclination, functional forms.

Introduction

In our linguistics, a number of issues have not been studied, such as defining the individual style of the Fazil shair in the use of the art of saj, describing the place of saj words in the plot, determining the forms of use of epic heroes in speech, linguistic features and artistic-aesthetic functions. However, B. Sarimsakov noted that there are three ways to study the art of saj used in the language of folk epics:

a) based on several copies of a particular epic recorded by a monk at different times;

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b) based on variants of a particular epic recorded from most singer;

d) on the basis of determining the character of the saj in all the epics or part of the epics recorded from a particular singer [1.108]. We have tried to go the third way in illuminating and defining the style of the Fazil shair’s individual skill in the use of the art of saj.

**The main findings and results**

In the epics of the word artist, the appearance, facial structure, stature, height, body, and their characteristic features of some epic heroes are selected in two ways. The first is through the direct depiction method, while the second is through the use of -dek, -day analogy suffixes. To substantiate and supplement the above, we pay attention to the texts from the epics “Nurali” and “Balogardon”:

*Kanizlar Nuralixonning bu so’zini eshitib, qaddi-kamolini, husni-jamolini ko’rib, yomon gapirgisi kelmaydi (N.: 138); Dalli oyim barkamol, yetilgan qiz: ko’rgan odamga gul yuzli, shirin so’zli, ozdan kelgan, ko’rganning aqlini olgan, har kim ko’rsa «mening yorim bo’lsin» deb yurgan, bir oygachayin bo’sh turib qolgan qiz edi (B:5).*

While in the given examples no analogy suffixes or attributive (isophalyal) compounds are given, in the following examples the -day analogy suffixes are used to express an epic image related to the behavior of this or that hero, especially certain fairies in the Garden of Eram:

*... ko’p qizlar dirday, qirday bo’lib, badanlari gorday bo’lib hovuzga tashlay berdi (B.:47); Momasining afti-jasadini ko’rdi, shunday: manglaylari cho’tday, ko’zlari o’tday, jag’ining go’shti qochgan, von yon yog’idan tarlon ochgan, yaxshilikdan mudom qochgan (R.:357).*

We see that in both cases it served to depict a feature of the epic heroes and the character associated with it in a very exaggerated way, though, the semantics of the saj event occurred words in the text differ: in the examples of the first pair the negative meaning is greatly exaggerated, in the following the positive meaning is amplified.

In the course of the research, it was found that in the description of the appearance of some epic hero in the epics of the Fazil shair, the same character descriptions, a series of saj event occurred words were actively encountered. We
see this in the semantics of saj event occurred words in the text: *Shu qizlarning ichida Oqqiz, nasiyasi yo’q naq qiz, ko’p uzun emas, o’rta bo’yli yuq qiz degan bir qiz bor (B.:42); Oqqiz nasiyasi yo’q, naqd qiz, tanbal emas sog’ qiz, uzun emas o’rta bo’yli choq qiz, tishlari guruchday oq qiz, qoshlari qalam, o’zi yaxshi, barno sanam... (M.a.:119).* The epic image of the White in the epics “Malika ayyora” and “Balogardon” can also be found in the epic “Intizor” by the Fazil shair: *Shu vaqtda bir Oqqiz, o’rta bo’yli choq qiz, nasiyasi yo’q naqd qiz, Oqqiz, Nozik juvon degan kanizlarini qoshiga chaqirib, Intizor bu so’zlarini aytib turgan ekan (BAN, 1964, 105).* We see that the epic description of the White Maiden is the same as in the epics “Malika ayyora” and “Balogardon”, but in the text some substitutes are used interchangeably. It should be noted that the name of the Oqqiz Maiden is also found in the epics “Ravshan” by Ergash Jumanbulbul oglu and “Zulfizar and Avazkhan” by the Islam shair Nazar oglu. But in the epic sung by the Islam shair, his external image is not given through sajds. *B. Sarimsakov was absolutely right when he noted that the image of the White was given in different epics with the same character, features and position, and, accordingly, the image in his image is of the same character [11.128].*

The study of saj event occurred words in relation to word groups in the epics of the Fazil shair confirms that they are mainly expressed through the group of verbs, in particular, the categories of tense, inclination, as well as functional forms. We observe this in the following places:

1. Through the saj event occurred of the definite verb of the past tense: *Bu dushmanning joni chiqib ham ketdi, / Yo’ldan chiqib endi oladi chetdi (N.:133); Podshomiz Oqtoshdan chiqib ketdi, / Necha oy, necha yil orada o’tdi, / Bir xil odam mamlakatni unutdi.*

   In the text of the epics, it was observed that the infinitive form of the definite verb of the past tense could also have the property of saj event occurred words: *Zewarxon suv ichmadi, ovqat vemadi (Z.:124); Yurib xabaring bilmadim, / Qaytib makonga kelmading, / Enangning holin so’rmading, / Ko’ngilga meni olmading (L.M.:334).*

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2. Through the saj event occurred of the definite past tense verb: Bularning ketib borayotganini ko'rib: “Gap boshqa bo'lgan ekan, enamlarning ishi buzuq kelgan ekan, otamdan biror ko'tohlik o'tgan ekan, otamning davlati qaytgan ekan (B.:13); Soqqi Go’ro’g’lini ko’rib: “Vaqt-zamonim to’lgan ekan, kunim bitgan ekan, ajalim yetgan ekan, boyagi gapni bejoy aytgan ekanman (M.a.:10).

3. The future tense is through the saj event occurred definite verb: Nazarkarda bekning oti qaradi, / Jazoyilning o’qi baland keladi, / Tappa tushib bedov yotib qoladi, / Qirg gaz baland boshdan oshib boradi, / Ikki o’qdan Avaz omon qoladi (M.a.:18); Oqtosh xalqi muloqatli bo’ladi, / Ayyorlik — kashmiri ishni biladi, / Biri ko’rsa holing zabun qiladi (N.:121).

4. Through the saj event occurred imperative verb: Og’a Yunus: – Gajdumxon, ko'nglingni xushla, egarning qoshidan ikki qo’llab ushla, qamchi urma, buni layli Girot deydi, bo’lkaydak ko’rma, mabodo bo’lak otga o’xshatib do’qlab turma (B:11); Sen behuda munda turma, / Ul qizlarga yaqin borma (L.M.:281).

5. Through the saj event occurred verb of desire: Eram boqqa birga boshlab borayin, / Sen kimni xohlasang, olib berayin, / Necha qizlar xizmatkoring qilayin (B.:7); O’zimning holimni o’zim bilayin, / Zebit cho’lga, Shakarko’lga borayin, / Dovul tuyib ko’lga hushim solayin, / Kelib qirq yigitga chulon berayin, / Soqijon, taningdan boshing yulayin (M.a.:7).


7. Through the saj event occurred functional forms of the verb: Ilgari zamonda Go’ro’g’li beklik qilib, Chambilda davron surib, har mamlakatdan bahodir beklar kelib, xizmatida turib, Isfihon mamlakatidan Xoldor o’g’li Hasanni olib kelib, o’g’il qilib oldi (N.:119). In the text, in addition to reporting on the place, time, place, generation of epic heroes, it also conveys the meaning of his situation or the state of the country, describing certain actions.

9. Through the saj event occurred words in the past tense (-b, -ib): Yo‘lda borayotir daryoday toshib, / Necha tog‘u necha bellardan oshib; Qanday odam ko‘rsa aqli shoshib, / Farhod o‘ylar bunda ko‘nglini buzib, / Borayotir suvsiz cho‘llarni kezib (F.Sh.:204); Bu so‘zni Go‘ro‘g’lidan Soqibulbul eshitib, Go‘ro‘g’lining achchig‘i kelganini bilib, tosh tablag aqarab burilib, G‘irotna jo’nab ketdi (M.a:7).

In the course of the research, it was found that another part of the words chosen in the language of epics belonged to the word family. In many places, it has been observed that varied forms of related horses, as well as famous horses themselves (e.g., epic hero and place names) have been selected: Let’s take a picture of a garden connected with the famous epic place in the epic “Rustamkhan” - the legendary Kurgan: Rustam qaytmaydi, enasini iyartib ochib kirib borgan. Qaradi: bir go‘rg‘on, munaqqashli manzil-joylar, ko‘shku ayvon, ajab saroylar; ichida besh yuz sarlovuz bor, elaslab turibdi. ... Shosupaga suvlar sepilgan, qoshiga gullar ekilgan, namoyishga chini gujumlar tizilgan, gujunning soyasiga jami quşlar vig‘ilgan: jingqarcha, musicha, balki murotalibachcha, bari bolachaqasi bilan vig‘ilib, bir laylakni sozanda qilib, aytirib o‘tirur edir (R.:397). In this text, the image of the castle and the garden, and the place in general, is preserved within the framework of the epic tradition. The slang words used in the text served to create an exaggerated, exaggerated image typical of the Bulungur school of epic poetry and in accordance with the heroic epic.

In the epics of the People’s singer, the places chosen in the text with the participation of some subordinate phrases are more active. Their first member
(subordinate part of the compound) is composed of nouns, rhymes, numbers and other word groups, while the second part, ie the part of the verb that provides predicative, has a repetitive character. But in the text they are treated as a whole part of speech: the horse part of the infinitive is chosen, and the verb part is not chosen because it is a means of expressing the cut, as noted, it has a repetitive character. The saj event occurred composition of noun cuts is different: both limbs can consist of diamonds. Or the first member consists of nouns, the second member consists of complete verbs: *Endi o’ldi deygan shu bo’ldi. Ilgari naqlida “yegan og’izga osh beraman, yig’lagan ko’zga yosh beraman” deygan gap bor* (*B*:30).

During the study of the linguistic nature of the saj event occurred words in the language of epics, a number of cases were encountered, for example, the occurrence of open and complete rhyming forms according to their rhyme, the fact that the saj event occurred words act as different parts of speech, especially as organized parts, we observed instances of encounters within the sentence. In addition, it should be noted that the possessive pronouns are logically included in the compound sentence, and the possessive pronouns are also chosen in the conjunctions used in the epics. For example: It is obvious that the word farangi, which is distinguished by the word zarangi in the text *Tog’larda bordir zarangi, / Egnida bordir farangi* (Sh.Sh.: 100), is used correctly in its place. If this word is completely removed from the text, the result is that both the content and the rhythmic tone are distorted. It appears that the word zarangi served as a “core” that spoke the second verse separately. At the same time, the tone in the image retains both the commonality and the rhythm. Similar examples are actively found in other epics of the Fazil shair.

In the language of the epics we examined, the saj event occurred words was observed in the structure of the combined main clauses in the compound sentence with the following sentence, as well as in the parts of the compound sentence in the excerpt: *Xisrav necha kunlar xalqni vig’dirib, semiz go’ylarni so’ydirib, bir maydonda o’choq o’ydirib, namoyishga karnay-surnay go’ydirib, xaloyiqqa to’y-*
B. Sarimsakov noted that the art of saj used in folk epics performs three different functions. These are:

a) euphonic function;

b) the task of opening up a wide range of opportunities for improvisation in the process of singing the singer’s epic;

c) the task of creating comic situations [10.108-109]. In support of the scholar's views, we will briefly dwell on the role of saj in the epics of the Fazil shair.

1. The euphonic function of the sajas used by the Fazil shair is to further enhance the emotional impact of the epic image and not to bore the listener during the performance of the epic, drawing all his attention to the epic image. In the sajs, expressed through the verb form in the text of the epics, the epic image has a much wider range, drawing interesting scenes which attract the attention of the listener more and more, while at the same time drawing the attention of any reader more strongly: Rustam qanchaga kirgan bo’lsa, u ham shunchaga kirgan otning qoshiga bordi. Borsa, ot sag’risi toshib, yoli qulog’idan oshib, uchadigan qushday, har

2. The task of opening up a wide range of opportunities for improvisation served to ensure that the newly created sajas, created in the process of singing the epic, would be more melodious and fluent in the text. This process was especially helpful for singer’s: it increased his creative inspiration, caused him to sing with enthusiasm, and as a result opened the way for improvisation. For example, Xisrav shoh: “Shu otni egarlab, choqlab Bahromga keltirib bergin”,— dedi. Sohibi miroxo’ri egarlayin deb qoshiga bordi. Otning sag’risi toshib, yoli qulog’idan oshib, uchadigan qushday, qulog’lari gamishday, yulduzni ko’zlab, parvoz qilib, og’zini tezlab turibdi. Shunda ko’nglini xushlab, otning jilovini ushlab, badanlarini qashlab, hamma yerini supurib tashlab, egarlay deb turgan joyi (B.G.:15). Yoki: To’rt otning ustini og’ir yoqib, tong otguncha keng hayata to’balab choptirdi, oppoq ko’pikka botirdi, tong shamoliga qotirdi, ikkita-iikkitadan mindirib darvozaga choptirdi (R.:369).

3. The task of creating comic situations in the epics of the great poet served to arouse in the listener (reader) a reaction to the epic negative heroes, to laugh at their mischievous activities and actions. This laughter (comic situation) chases the listener to a certain extent of diversity or indifference, creates a state of sudden revival during the performance of the epic (in the audience), allows him to listen attentively to the next continuation of the epic performance, and most importantly, inspires more. For example, in the epic “Rustamkhan” the places depicting the image and behavior of a sly, cunning and mastonic old woman are as follows: Oqtosh viloyatinda daftari mastondan uch yuz oltmish maston bor edi. Uch yuz oltmish mastonning boshlig’ini Momagul maston der edi. Mazgili shahardan tashqari bir g’orda edi. G’orda yotar edi, xurrakni baland tortar edi, botmon nosvoyni to’rt bo’lib otar edi, yurish-turishi odamlarga xatar edi, ne er yigitlarni
The fact that in other epics of the Fazil shair the images or actions of naughty and cunning old women are fluently described with the help of saj event occurred words creates a comic situation in any listener. Because it is natural that their actions, which are inappropriate for their age, cause a sudden, sudden strong laughter in every listener. Let’s compare: *U kampir Avazga kelib yo’liqdi. Ikkovi yosh so’rashdi. Avaz o’n sakkizga chiqqan ekan, kampir yuqoridan tug’adigan tong yulduzidan o’n to’rt yosh katta chiqdi. Yoshi shunchaga kirsa ham, alpinchoqda-salpinchoq, taqqani o’n olti qator eshak murchoq, ko’ringan daraxtga tashvish berib, uchganı halinchak, arqoni o’zilib ketsa cho’rqayib o’tirib qoladi ko’tkanchak. Lekin yoshi shunchaga kirsa ham ko’ngli o’n to’rt yashar, dirillagan kelinchak* (B.:38). Interesting and striking examples of such epic images of the facial structure, stature and behavior of very cunning, naughty and mastonic old women can be found in the texts of other epics of the Fazil shair.

**Conclusion**

1) the nature of saj used in the language of epics is simple and complex. Such sajas do not differ significantly in terms of the functions they perform in the text, their degree of application is not the same;

2) both types of saj do not remain a dry rhetorical figure in the text, they serve to reveal a certain idea, to perform a certain ideological-artistic and emotional-expressive function.

**References**